

KINDLING A PASSION Wood-fired Ceramics

Wood-fired ceramics seem to have a special spot in the heart of many potters. It represents our art in its most primal form, rising out of the primary elements of air, fire, water, earth, and in the Chinese elements - wood. We talk about pots being 'kissed' by the kiln; flashings and 'accidents' are served up when we are especially lucky.

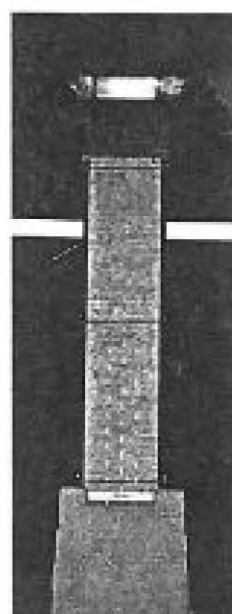
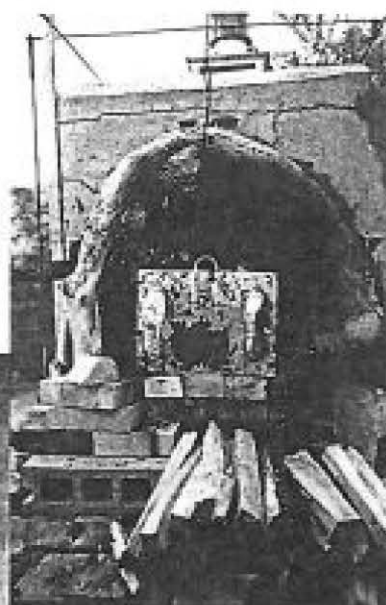
Over the last couple of years I've met a number of people who have made the switch from electric firing to wood. One woman is Canadian potter Martha Johanson who was featured in an earlier edition of the newsletter. Another is Terhi Juurinen, a Finnish potter whom I met at a Fred Olsen kiln building workshop in Edmonton a couple of years ago. The third is Alison Tang a local potter from Vancouver Island. These three women submitted articles about their experiences and are eager to share them with other potters.

For further information on wood-firing enter 'wood-fire' in a general search on line and you'll get multiple listings. If you go to www.ceramicsmonthly.org, pick 'article search' and enter the word 'wood'; over 60 article entries are listed.

My personal favourite wood-fire tradition is from Okayama, Japan. If you enter the word 'bizen' in a general search, several interesting sites with great images are listed.

You can always visit Niwa Gallery in Gastown to have a look at some of the wood-fired work produced in British Columbia, and see images on the Tozan website at www.tozan.bc.ca.

Rachelle Chinnery



Top right: Martha Johanson's kiln
Below right: Johanson's kiln, reduction firing in the rain
Top left: Terhi Juurinen firing kiln
Below left: external chimney of Juurinen's kiln

continued page 4, 5 and 8

PRESIDENT'S REPORT

Autumn Changes

September 2000 has arrived bringing a truly exciting time for the Potters Guild. The plan to focus on activities and programs, which will most benefit and interest Guild members and the potting community is definitely underway.

Jane leaves for another position

In June our General Manager Jane Matthews accepted the position of Executive Director of the Crafts Association of BC. It's a great opportunity for her and a challenge for us.

I must backtrack to the last newsletter, where I so curtly announced Jane's resignation. I was raking leaves when the courier delivered her letter of resignation. Letia, our editor, was on her way to the printers with the July/August newsletter. Stopping the presses was easy, squeezing in a *Farewell to Jane* as well as a *Call for Applications* was not. The announcement did not adequately reflect our gratitude to Jane for her many contributions.

Jane was invaluable to both the Guild and the Gallery. She knew what was happening when we didn't and we grew to rely on her for just about everything. Since it would be too difficult to find another Jane we have made some changes.

New position: Gallery Retail Manager

Working with the Gallery Committee, we have asked the Gallery Manager to focus on the aesthetic and financial well being of the Gallery Shop, *basic black* being the goal. The Gallery Committee will curate the exhibitions with input from the Gallery Retail Manager. Confused? The goal is to have the Gallery Shop financially support the Guild by providing free office space, services and administration assistance, now being done so capably by office assistant Shawn Klein.

Discontinuation: General Manager

All this means that the Potters Guild does not have a General Manager. Potters need-

ing assistance with any Gallery Shop business or exhibition information, please phone the Gallery and speak with the new Gallery Retail Manager Kimcha Rajkumar or Shawn in the office. You can also call the Gallery Committee Chair, Celia Rice-Jones. For all other Guild business, call 604.669.5645 and leave a detailed message. These will be forwarded to the person who can best provide the information. Or go the email route <bcpguild@intouch.bc.ca>. Remember the Air Canada commercials pleading for 180 days to get it figured out.

Membership Lounge and Library

The intent to establish a relaxing, accessible resource area above the Gallery where members can visit, make tea or coffee, and browse through the enormous collection of ceramic books is not dead, just dusty and dingy. Celia and Debra Sloan are working on it! They need help, especially a volunteer librarian.

Workshops and Socials

Our Workshop and Socials Committee, Maggie Kneer and Jim Stamper went into overdrive this summer and arranged a year of workshops, several socials and parties, and they hope to implement monthly meetings featuring a guest program beginning in September 2001. Whew! It's ambitious.

Website and Newsletter

Rachelle Chinnery is busy bringing the Guild into clay cyberspace. Email your address to <bcpguild@intouch.bc.ca> to receive notices electronically. See our website at <http://www.bcpotters.com>. The Communications Committee has made changes to the newsletter to include more information like profiles on potters, techno tips and websites of interest.

Plans for You Too Can Raku

Ronna Ander has a good crew of raku folks and is happy to initiate newbies. The *You Too Can Raku* events on Granville Island have become a successful fundraiser

and an effective means to publicize the Guild and Gallery. As Board secretary she takes great minutes of our meetings too.

Christmas Made of Clay

Ron Feicht has organized it well!

Ron Vallis is helping with the transition to a new Board and our future plans

Past-president Ron is running around doing this and that and more this and that. Thank goodness there is someone around who knows what this and that is.

The Accounting System

Louis de la Torre, our treasurer, is sorting out our finances, untangling the Gallery and Guild. This allows us to move past the two-cookie jar system, one in and one out, crumbs in between.

Finally, I sincerely hope your summer was terrific and you got to make lots of pots or imagined what you'll create.

For those who want to reach me, my email is <rondaagreen@hotmail.com>. Please note the double 'a.'

Ronda Green President

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Next Newsletter Deadline
Wednesday September 13

MISSION STATEMENT

The Potters Guild of British Columbia supports people who share an appreciation of ceramic arts. The Guild provides an environment encouraging individual development and public awareness through educational opportunities and community interaction.

MADE OF CLAY AT CHRISTMAS

December 1-3

The application form for our second show of **Made of Clay at Christmas** is enclosed. Once again, it will be featured at the Roundhouse in Yaletown near downtown Vancouver. Following the experience gained over past years and the recommendations of participants and attendees, some exciting changes have been made. Firstly, it will be two weeks later making it more relevant for the Christmas shopper, and it will be in the Exhibition Hall. The hall is a much larger room than the Performance Centre used in 1999 and more centrally located in the complex. There will be no draped booths; all spaces will be freestanding which should enhance the visual impact of displays. Finally, we will feature guest artists; instructors from the Sogetsu School of Ikebana will provide demonstrations several times during the weekend and flowers will highlight the hall. The Sogetsu School specializes in modern rather than traditional design. Details are being finalized. I will provide more information in the next newsletter.

The floor plan showing 8 booths 10' x 10' and 16 islands 5' x 5' may be modified to accommodate the subscription of spaces. We may expand our space if the neighbouring hall remains unbooked. All participants will appreciate that the planning committee does everything to ensure that all spaces are as well positioned as possible. Booth fees are \$450 while islands are

\$150. There are a number of rental tables available at \$10 each. Since they measure 8' x 30", they are not suitable for island use. Lighting may not be supplemented as we are not allowed to tape electrical cords across the floor and none of the spaces abut a wall. The floor plan shows two types of ceiling lights; the large circles are suspended and the rows of smaller circles are track lighting. This room is brighter than the Performance Centre.

On Friday December 1, we will begin our layout and setup at 8:00 am. At noon we open our doors to the public. This will require a high degree of cooperation; all previous exhibitors are aware, our setup has normally occurred on the preceding day. This saves one day's rental. Friday hours are 12:00 noon to 6:00pm; Saturday and Sunday are from 10:00 am to 6:00pm. We will admit artists one hour earlier to tend their displays.

Our budget provides for the printing of 5,000 announcement cards and 2 large display ads in the Georgia Straight which always rates highly on customer responses. We will also feature the usual 200 posters which will be distributed by a well-established promotions man. A committee has been organized to disseminate news releases to the media as well as the usual Cultural Alliance 'shotgun' fax distributed to all arts and cultural organizations.

We request each application be accompanied with a high quality photograph of one piece of work. Be sure to write your name on the back to avoid misidentification. A committee will choose the piece, or pieces, to be featured in our promotion.

There will be a \$2 admission fee to the public. Without this, we would need to charge higher rental fees to participants.

An **Application Form** is included in this newsletter and should be completed as soon as possible. Forms will be date-stamped upon receipt at the Gallery and in the event of over-subscription the earliest date will prevail. A committee of at least two Board members will draw for the assignment of spaces. Please enclose your non-refundable deposit cheque dated September 25 with your application: \$225 for a booth; \$75 for an island. Cheques for the balance due dated October 25 should also be included: \$225 for a booth; \$75 for an island; plus a separate cheque for table rentals if requested.

For inquiries contact me at 604.921.6677. Please note that the duties in the new job description of the Gallery Manager do not include special events of the Guild. Faxes should be sent to the Gallery where they will be forwarded to me; fax 604.669.5627.

Ron Feicht Show Chair

GALLERY RETAIL MANAGER

I would like to introduce our new Gallery Retail Manager, Kimcha Rajkumar. Her variety of experiences and effervescent personality will help The Gallery of BC Ceramics become the terrific success it has been trying to be! She has managed the Point in Time Gallery and Articulture Gallery, and she owns and operates her modern jewellery design company, *kimcha metal*. Sources say that Kimcha has a wonderful talent for arranging displays, selling coal to Newcastle, and organizing new ideas. We are very happy to have her. Please visit Kimcha at the Gallery. Introduce yourself and help her feel welcome.
Ronda Green President

Come on the Board

If you want to learn public relations skills, grant writing, advertising and promoting, I'd strongly encourage you to tag in where I'm leaving off. For personal reasons, I have to step down from the Board and Chair of the Communications Committee. The members of this Board are fun, hardworking people and they are creating a fabulous new Guild with lots of great plans. Contact the president Ronda Green to sign up for this newly vacated position. I found it really interesting and challenging; you will too.

Rachelle Chinnery

BOARD OF DIRECTORS

Ronna Ander	604.921.7576
Louis de la Torre	604.572.8271
Ron Feicht	604.921.6677
Ronda Green	604.921.9888
Maggi Kneer	604.929.3206
Dona Nabata	604.222.2927
Celia Rice-Jones	604.522.8803
Debra Sloan	604.736.3039
Jim Stamper	604.450.4602
Frank Turco	604.526.6074
Ron Vallis Past-President	604.325.060

KINDLING A PASSION Wood-fired Ceramics

MARTHA JOHANSON

青楓窯

*Calligraphy: Seifu Gama,
translated as young maple tree kiln*

Shortly after meeting my present teacher three years ago, he suggested that it was time to build my wood-burning kiln. I was thrilled to discover that his favourite kiln book was a Japanese translation of mine: Daniel Rhodes' kiln book. It made discussing the technical points so much easier. This project has also been really good for my Japanese.

It's a cross-draft design with inside dimensions of 92.0 cm x 94.0 cm. It's 115.0cm at the top of the arch. We used recycled kiln bricks for the firebox and new brick for the main chamber and chimney base. The kiln basically designed itself; we considered the space, the cost of bricks, how often we want to fire and the fuel costs. Red pine is the fuel of choice in Bizen and Saga (Arita and Imari ware) but due to insect infestation the supply has virtually disappeared from most of Kyushu. We wanted to fire with just red pine for the first couple of firings for the sake of colour and temperature. Many woods cannot generate the calories necessary to reach 1250 C. It was VERY expensive but the results



Left: Friends help Johanson fire new wood kiln

Below left: Johanson with pet golden retriever at kiln under construction

were worth it. After the first firing we modified the bag wall, the flues and firebox because the upper, farthest from the firebox areas only reached about 1150 degrees C. Second time around that area was hotter but still not optimum so we've made a few more alterations to the flues and bag wall. For the second firing we also changed the stoking style. It made a really big difference in the fuel economy. The temperature rose steadily at the desired rate and it was much easier and less stressful for the stoker.

We're looking forward to the next firing. 'Three's a charm!'

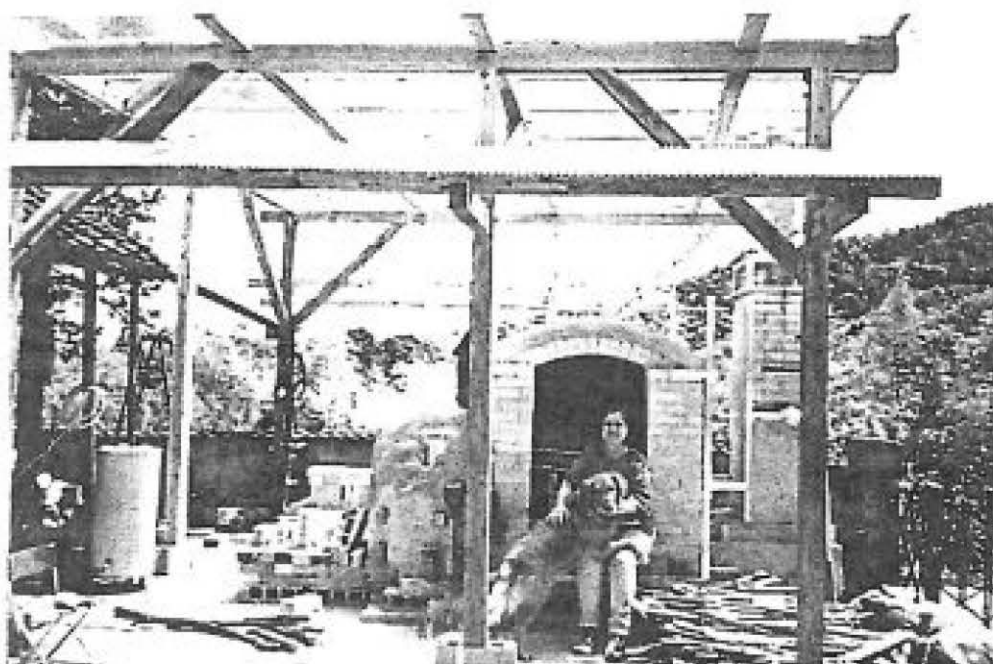
*Martha Johanson
<drgnfly@fat.coara.or.jp>*

TERHI JUURINEN Wood-firing greetings from Finland

I have been working professionally since 1976 in a team with another potter. Our studio was producing dinnerware in small scale by slip casting, jiggering and pressing. We have always made our clay bodies and glazes ourselves. The firing in electric kilns was 1250C.

Since the beginning of 1999 I have been working alone. I was facing a new situation and it was time to make the dreams of a wood-firing kiln come true. The experience of wood-firing I had as a student at the University of Art and Design in the 70's and again in 1996 when I took part in a workshop in Finland. There I met young ceramic artist Mallu Jarkka, who had been in Montana, USA and Banff, Canada and who is very much for wood-firing. She had already built a couple of kilns for schools. We agreed that she would help me build the kiln when the time came. Taking part in Fred Olsen's Kiln Building workshop Fireworks'98 in Edmonton I was ready start action.

First I wanted to build a good shelter for the kiln and storage of wood to be able to fire all year round if needed. The kiln itself turned out to be a bourry-box type with a tail. The tail brings the kiln through the wall of the building and the chimney stands outside. The kiln is made out of Russian hard bricks 230.0 x 114.0 x 65.0 mm and



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Wood-fired Ceramics

covered with adobe mixture, an influence from Fred Olsen, Edmonton. The other souvenir from Edmonton is the fibreboard as a damper. It works well and was available in Finland.

My studio and the new kiln are situated in the countryside in the village of Palojoki, 40 kms north of Helsinki. The loading space is 1200 x 1200 x 1600 mm and I have fired the kiln twice. The second firing was promising and we got some good results. It took 27 hours to reach 1250 C. We had hardwood and spruce delivered by a farmer with a sawmill in the village.

At the age of 55, I am facing a very interesting challenge with my new kiln. We don't see plenty of wood-fired ceramics in Finland but there is a certain enthusiasm for it in the air.

Cheers with celadon.

Terhi Juurinen

<terhi.juurinen@pp.inet.fi>

Juurinen's unfinished kiln, note connection to external chimney shown on page 1



Above: Juurinen's kiln with adobe mixture cover



Right: Terhi Juurinen at woodpile



ALISON TANG

I produce functional pots which are wheel thrown and altered. My work reflects my efforts to maintain the soft, supple nature of the wet clay on the wheel. I occasionally experiment with commercial clays, but I primarily mix my own clay body: a variation of Robert Barrons's recipe (30 ball clay, 30 stoneware clay, 30 fire clay, 10 feldspar). I use only two glazes: the Warren Mackenzie shino and a glaze made from a local iron-bearing, earthenware clay. My husband, Chris, and I fire my pots in a 40 cu.ft. catenary arch wood-burning kiln. The kiln is entirely castable construction, based on the plans adapted from Daniel Rhodes' *Kilns: Design, Construction and Operation*. The idea to build a castable kiln was originated by discussions with Sam Kwan at Capilano College. Sam provided enthusiasm, a view of a small cast kiln, and several castable recipes. After trying different types of wood, our fuel of choice is Douglas Fir. Typical firings to cone 10 take around 12 - 14 hours, including a three-hour soak at cone 10 to even out the temperature throughout the kiln. Recently, I have been putting small crucibles filled with 100gm of salt amongst the pots in the kiln's 'quiet spots'. The forms I make come from a variety of influences: adobe architecture of the Southwest, Asian pagodas, British and early American pottery, Asian pots and many contemporary potters.

Alison Tang

Alison Tang teapot

Jane Regrets Saying Goodbye

As many of you are probably now aware, I left my position as General Manager of the Potters Guild of BC in mid-July to join the Crafts Association of British Columbia as their new Executive Director. Given the timing of the last newsletter's press dates, I did not have a chance to say a formal farewell prior to my departure.

Moving from the Potters Guild was a difficult decision to make for many reasons. I have invested a tremendous amount of time and energy into the development of this organization over the past 6 years; the Board and members gave me a great deal of faith and trust to grow with the position and to take the Guild to the next level. I have met many of you, our members, and found working with potters and promoting clay to an ever-increasing audience good for my soul.

I think the members can be proud of what the Guild has accomplished during my tenure. Internally, there are much better systems in place for financial and other reporting. The newsletter continues to

change and improve to meet the needs of our members. The social events and workshops are providing a much needed social forum for those members in the local area where a regional guild does not exist. The book *Made of Clay* continues to provide a professional and attractive snapshot of BC potters. The Gallery of BC Ceramics has maintained a significant increase in sales levels despite economic slumps in the late 1990's. With its new expansion to display more potters work in an improved setting, the Gallery's future looks positive. The Potters Guild is currently addressing funding alternatives in combination with using its resources more efficiently and effectively. Your organization continues to move forward, and I encourage you all to remain committed to supporting its progress.

I would like to express my sincere gratitude for the support and encouragement I have received along the way. To the members: thank you for your interest and energy; you are what makes the organization and why we all work hard to achieve our

goals! To the Board, past and present: thank you for believing in me in the first place, and for your continued respect and trust as the position grew with me (or I with it!). To the staff, again past and present: thank you for filling in the blanks for me, and for reminding me of my name on those crazy busy days! You have all been a joy to work with; I will miss being on the 'team'! And to the volunteers: thank you, thank you, thank you for your willingness to pitch in and take on whatever task, mundane or otherwise, that the staff is not able to do. The organization definitely runs more smoothly with such great additions as you!

Lastly, remember that I am not very far away, still working to promote the work of artists to a broader audience, and still a part of the community! See you at the next Guild event!

Jane Matthews

Superb Pottery Space!

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Availability	September
Contact	Morley Faber, Mergatroid Properties Phone: 604.724.4999 Fax: 604.266.5657

TECHNO TIP
Time to Get a Ball Mill
Tony Hansen

No industrial plant that mixes its own raw glazes would be without a ball mill. Yet potters lack them for a couple of reasons: expense and awareness.

A ball mill is a porcelain jar half filled with spherical porcelain balls. Liquid glaze is poured in, a lid secured, and it is rotated on a motorized rack for 1 or more hours. The tumbling of the balls grinds particles smaller and smaller. The creamier glaze applies better, has more stable viscosity, fires more consistently and cleaner with less specks and imperfections such as pin-holes and blisters, and melts better. Ball mills also enable you to employ native materials.

JAR

Jars need to be heavy and thick. They are expensive, a 1 gallon jar typically costs about \$100 US. These jars are not easy to make. They must have a watertight lid. A jar must be a true cylinder or it won't rotate smoothly on the rack. They are not glazed

on the inside and are best made by casting a low shrinkage porcelain. It would be extremely difficult to dry and fire a thick thrown perfect cylinder shape made from plastic porcelain. However you can use a plastic material jar. The grinding action between the jar walls and balls is lost but the balls will still crush the particles between them if you mill for much longer periods. Typically small jars have a range of ball diameters from 1.0-4.0 cm. The pebbles cost about \$6 US per pound and you need about 8-10 lbs for a 1 gallon jar. Plainsman has a stock of pebbles and they are about \$5 Canadian per pound.

RACK

A rack is \$700-1300 US. However you can build your own for very little. You can find information on this at <http://www.gerstleyborate.com/ballmill>

This column is generously supported by Plainsman Clays Ltd.

GALLERY OF BC CERAMICS
CALL FOR ENTRY

September 15: Submission Deadline for 2001 Exhibits

Exhibit proposals should include the following:

- 6 - 10 slides labelled with name, title, date and dimensions;
- biography or artist statement;
- description of work to be exhibited;
- title and paragraph describing work for advertising purposes and
- preferred months for exhibit.

Please contact the Gallery of BC Ceramics at 604.669.5645 to request the Exhibit Proposal Guidelines package.

EXHIBITION

September 1-October 4 **Vincent Massey**
A Departure from my Wheel



Opening Reception
 Friday September 1
 18:00 - 20:00
detail: fish platter



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GALLERY FOR ORGANICALLY FIRED CERAMICS

Niwa Gallery

Niwa, Chinese for 'mud girl' or female potter, is an innovative gallery in Vancouver, solely devoted to ceramics produced by local artists who use organic firing techniques such as wood, salt (soda), raku and pit firing. It was conceived and is operated by potter Yi-Wei Wang, who has experienced first hand the difficulty of selling wood-fired pots at craft fairs. She explains "I tried a couple of craft fairs but none of them had good results. The general public doesn't understand the process of wood firing." Wang believes to raise the profile of local ceramists practicing organic firing, a professional and reputable venue was needed where organically fired ceramics could be seen together. It could also give a place where ceramists could be represented as a highly specialized, collective group of talented artists.

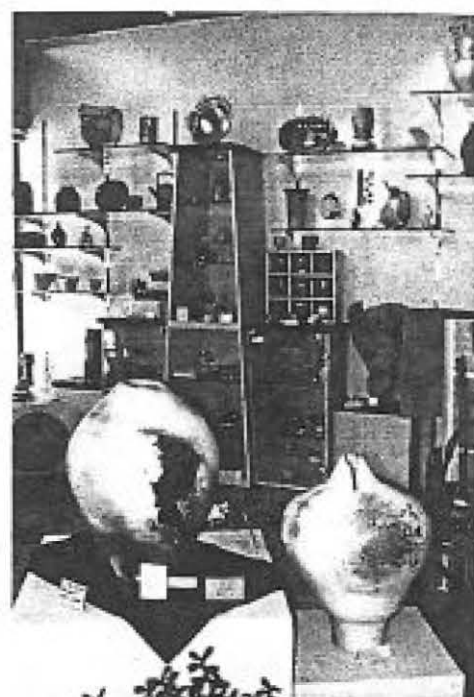


resulting in pieces that are one-of-a-kind, each with its own personality and quality. To educate the public about organic firing and to promote its intrinsic qualities, Niwa

exhibits a large range of works in close proximity to each other to give people the opportunity to see the subtle differences between them. Quality, originality, a well-developed personal style, and technical competence are emphasized when artists are evaluated

for acceptance. Both functional and sculptural pieces are featured, and each month, a different artist is highlighted. Currently, over 30 artists from British Columbia are represented, including: Cathi Jefferson, Lynne Johnson, Connie Glover, Mas Funo, Marlene Bowman and Denys James. An experienced and knowledgeable team of gallery assistants staffs Niwa.

Look for Niwa's ad in **Preview** magazine listing exhibition information and monthly artist highlights. Call for details on submission procedures and requirements.



Niwa Ceramic Gallery Ltd.
#120-1 East Cordova Street
Vancouver, B.C.
tel: 604.681.6417
fax: 604.922.5496
Yi-Wei Wang, owner

Admiring these types of ceramic works in the context of a cohesive collection enhances their beauty, which lies in the uncontrollable nature of their firing. A degree of randomness affects every firing,

GUILD WORKSHOPS AND SOCIAL CALENDAR 2000

Raku kiln building, Barbecue and You Too Can Raku

Sunday October 1 11:00

behind the Guild on Granville Island
Fee: \$10.00 but pre-registration is necessary; space is limited

Ronda green demonstrates how to build a Raku kiln. The Guild will supply a salmon and the members are asked to bring salads, goodies and bisque pots to fire.

Cathi Jefferson Workshop Out of the Round

Friday Oct 20 and Saturday Oct 21

Slides at 19:00 on Friday night at Emily Carr Institute. Workshop is 10:00 to 16:00 on Saturday.

Fee: workshops and slides \$35.00 for members and \$40.00 for non members, slides only \$5.00 open to the public

Cathi throws and alters her forms. She then fires them in a salt/soda kiln that gives them a very visually tactile quality.

How Do They Do That?

Christmas Decorations & Ornaments Made of Clay

Thursday November 23 19:00

Free

Three local ceramic artists will demonstrate how they create their favourite Christmas decorations. Non-alcoholic eggnog and goodies will be served.

Guild Christmas Party

Saturday December 2

Gallery of BC Ceramics

A social evening to celebrate the expansion of the Gallery and to introduce our new Gallery Manager Kimcha Rajkumar. Members receive 25% off anything in the store. Great food and good friends.

Made of Clay at Christmas

December 1-3

Roundhouse, False Creek North
See page 3 for details

More details

The details of these events will be continuously updated in the newsletter. You can also contact either Maggi Kneer or Jim Stamper. We look forward to your feedback and suggestions.

Registration

Make cheques for workshops out to the Potters Guild of BC and send or deliver to the Guild office. Clearly mark both the cheque and envelope with the name of the workshop.

Thank you.

Jim Stamper

CERAMICS NEWSLETTER WITH THE BASICS AND MORE

Ceramics.About.com

Some examples of what you'll find on this electronic site:

Throwing Porcelain

<http://ceramics.about.com/library/weekly/aa072000.htm>

Porcelain is the hardest clay of all to throw on the potter's wheel. Actually it is not a clay that is naturally found in the earth, but rather refined clay artificially formulated originally by the Chinese. Because it is so refined, it is fairly 'short', having very little plastic strength, so it tends to 'flop' easily. Get some hints on what to do about it and more.

Plaster Bats

<http://ceramics.about.com/library/weekly/aa073000.htm>

Plaster bats can be a useful aid when throwing fine clays such as a porcelainous stoneware or porcelain itself. Making them can be a messy job. Find out an easy way to make stacks of plaster bats without much fuss or mess!

If you want to receive the newsletter

To add or remove your email from this newsletter, visit: <http://CERAMICS.about.com/gi/pages/mmail.htm> and click the subscribe or unsubscribe button.

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Jim Stamper

CLAY MILLENNIUM RETROSPECTIVE

Twenty-fifth Anniversary Exhibition

October 22 - November 22

Opening: Sunday Oct 22 13:30 - 16:00

Langley Centennial Museum

The Fraser Valley Potters Guild invites everyone to attend the opening reception at the Langley Centennial Museum and National Exhibition Centre located at 9135 King Street, Fort Langley. RSVP 604.888.3922.

All members are invited to submit a very special clay piece. We currently have almost 150 members whose homes range from West Vancouver to Hope. The message of this exhibit is that the FVPG is a guild for anyone interested in all aspects of pottery: hobbyist, student, professional, teacher or collector. The content of this event will be far-reaching and extremely variable, providing a very interesting exhibit for the entire public. All past members are welcome to participate by submitting a piece to make this show a memorable event. For more information call Cathi 604.929.9175.



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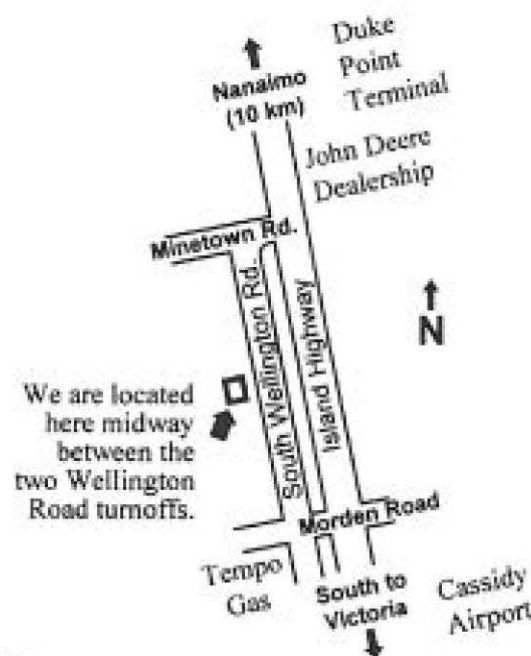
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Please call or write
for a **FREE CATALOGUE**

Michael Collins
13 Helen Ave., Kitchener,
Ontario, Canada N2P 2E7

(519) 653-2806
email

mc@michaelcollinspottery.com

MARKETING OPPORTUNITY

Jean Clements owner of Pot o' Gold, a craft shop in the Yukon, invites potters making high-quality, functional work to submit photos or samples of work. She did not mention sales terms and conditions.

Pot O' Gold Limited
4129 4th Avenue
Whitehorse, Yukon
Y1A 1H7
867.668.2058 or email
<Jclements@hypertech.yk.ca>

A TASTE OF CLAY

Sept 29 12:00 - 20:00
Sept 30 10:00 - 17:00

Kelowna

NINE POTTERS exhibit and sell at the Kelowna's Community Arts Centre. Works by James Hibbert, Anita DeLong, Peter and Daffnae Flanagan, Gillian Paynter, Elaine Hughes-Games, B J Jassmann and Bob Kingsmill; featured guest artist is Pamela Nagley-Stevenson whose works reflect Minoan and Pre-Columbian art. Contact: Elaine Hughes-Games 250.768.4720.

CALL FOR ENTRY

deadline January 15 2001

DisCOVERY 2001: A Space Odyssey
January 21 - February 25 2001

Submit one original work suitable for space odyssey theme. Entry form and information: Carole, Seymour Gallery, 604.924.1378. fax 250.924.3786 or email <seymourg@direct.ca>. Fee: \$14

NEWSLETTER

SUBMISSIONS

Information, photographs, letters, reviews, membership news and announcements are welcome anytime. Space is limited; please submit text as brief as possible and identify images. Be certain to include your name and telephone number.

Material received after the deadline will be considered for following newsletters. We reserve the right to edit for space and clarity. Send to the address shown below.

DEADLINES

October	Wed, Sept 13
November/December	
	Wed, Oct 12
January 2001	Wed, Dec 6

Office Assistant

Shawn Klein

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Editor

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POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submit articles, letters and information by the second Wednesday of each month. Unclassified and articles may be edited for space needs.

Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65+) or Student \$25 Family/Studio (max. 4 people) \$55
Group/Institution/Corporation \$80

Advertising Rates (not including GST)

Full Page \$130 1/2 Page \$70 1/3 Page \$45 1/6 Page \$25

Unclassified Rates (not including GST)

Members Free! Non-members 3 lines for \$8, each additional line \$2

Website: www.bcpotters.com

Email: <bcpguild@intouch.bc.ca>



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